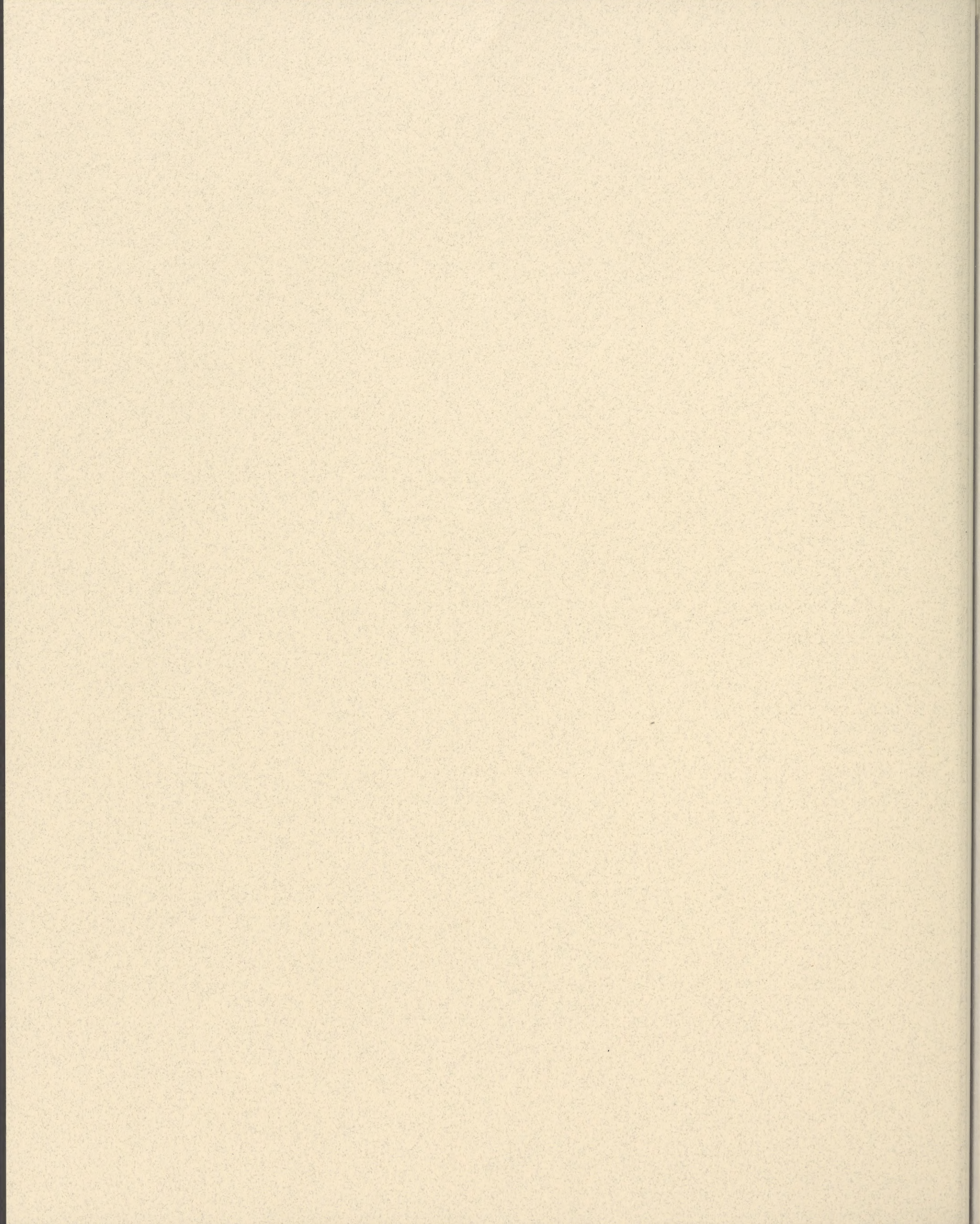


IV 17412  
(dine cresci)







TV 17412  
Emmeline

3+

Hommage  
d'amitié et d'admiration  
à  
STANISLAS MONIUSZKO.



Henri et Joseph Wieniawski.

Op. 2.

Pr. M. 2.50.

Nouvelle Edition.

Droit d'exécution réservé.  
Propriété de l'Editeur pour tous pays.  
Enregistré aux Archives de l'Union.

LEIPZIG, FR. KISTNER.

(Méd d'or de l'Empereur d'Autriche.)

D. [1897]  
2061

Inst. Lith. de C. G. Röder, Leipzig.



1897



# Allegro de Sonate.

Maestoso. *Recit.*

Violon.

H. &amp; J. Wieniawski Op. 2.

*ad libitum*  
tout l'archet

*ff*

*a tempo*  
4<sup>e</sup> Corde

*ff*

*Presto.*

*ff*

*ppp*

*de plus en plus cresc.*

*ff*

*p* *sempre legato*

*sempre legato*



# Violon.

3

*poco a poco cresc.*

*ff tres largament*

*segue*

*a tempo*

*te - nu - do agitato un poco riten.*

*cresc.*

*f*

*poco rallent.*

*a tempo*

*appass.*

*molto riten.*

*a tempo*

*sempre legato*

*tr*



## Violon.

Violon musical score page 4. The score is written for a violin in G major (one sharp) and 4/4 time. It consists of 11 staves of music. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. Fingerings are indicated by numbers 1-4 below the notes. The score includes several technical markings and performance instructions:

- ff* largement
- a la position*
- segue*
- a tempo*
- sul D*
- rall.*
- 4<sup>e</sup> Corde*
- riguroso*

The score concludes with a double bar line and a final note on the 11th staff.



# Violon.

5

Violon. musical score page 5. The score is written for a violin and includes various musical notations, dynamics, and performance instructions.

**Violon.**

**4<sup>e</sup> Corde**

**3<sup>e</sup> Corde**

**ff**

**largement**

**poco a poco cresc.**

**f toujours en largissant**

**rall.**

**p morendo**

**Poco più lento.**

**pp**

**Recit.**

**Poco Andante.**

**4<sup>e</sup> Corde**

**ff**

**pp**

**cresc.**

**f**

**p**

**f 2<sup>e</sup> Corde**

**f sempre**

**ff**

**Prestissimo.**

**ff**

**ff**

**pp**

**sans rallent.**

**cresc.**

**ff**



# Musik für Violine und Pianoforte.

(l = leicht, m = mittelschwer, s = schwer, ss = sehr schwer.)

<b>Auer, L.</b> ss Op. 5. Rhapsodie hongroise . 2.— <b>Bach, J. S.</b> s 2 Praeludien aus dem wohltemperierten Klavier. (Bischoff) . . . . . 1.50 s 12 Sarabanden. (David.) Heft I M. 250, Heft II . 2.— Aus den Sonaten für Violine allein. (Molière.) ss Heft I. Adagio und Fuge aus Sonate I. Gm . . . 2.— ss Heft II. Bourrée und Double aus Sonate II. Hm . . . 1.25 ss Heft III. Gravy und Fuge aus Sonate III. Am . . . 2.50 ss Heft IV. Adagio und Fuge aus Sonate V. C . . . 2.75 ss Heft V. Gavotte und Rondo aus Sonate VI. E . . . 1.— <b>Banck, C.</b> m Op. 73. 6 Charakterstücke. Heft I, II . . . . . je 2.— m Op. 77. Lyrische Stücke. m No. 1. Notturno . . . . . 1.— m No. 2. Arietta . . . . . 1.— m No. 3. Barkarole . . . . . —.75 m No. 4. Romanze . . . . . 1.— m No. 5. Burleske . . . . . 1.50 <b>Besekirsky, G.</b> ss Op. 3. Konzert. A . . . . . 5.50 ss Op. 4. Polonaise de Concert . 3.— ss Op. 9. Réverie . . . . . 1.— ss Op. 10. Morceau caractéristique . 2.— <b>Bischoff, K. J.</b> s Op. 90. Andante . . . . . 2.50 <b>Büdecker, L.</b> s Op. 22. Sonate. Fm . . . . . 4.50 <b>Borgström, H.</b> s Op. 12. Romanze. E . . . . . 2.50 <b>Bossi, M. E.</b> ss Op. 117. Sonate No. 2. C . . . 7.50 <b>Brambach, C. J.</b> s Op. 74. Sonate. Am . . . . . 7.50 <b>Brauer, M.</b> Op. 12. 2 Vortragsstücke. m No. 1. Gondoliera . . . . . 1.50 m No. 2. Rondino . . . . . 1.50 <b>Bron, Ed.</b> m Op. 8. Romanze . . . . . 2.— <b>Chopin, Fr.</b> ss Op. 7 No. 1. Mazurka. (Taborsky) . . . . . 1.25 m-s 5 Mazurken aus Op. 6 u. 7. (Rentsch) . . . . . 2.50 s Op. 9 No. 2. Notturno. (Wilhelm) . . . . . 1.— s 2 Notturnos aus Op. 9. (Lipinski) . . . . . 1.50 ss Paraphrase der Romanze aus dem Konzert, Op. 11. (Wilhelm) . . . . . 2.— <b>Corelli, A.</b> m Sonate für Violine und Bass. (Dessoff, bezeichnet und mit einer Kadenz versehen von Heilmessberger.) D 3.— <b>David, F.</b> s Op. 5. Introduction et Variations sur le Thème: „Je suis le petit Tambour“ . . . . . 2.50 ss Op. 13. Introduction et Variations sur un Thème original. D 3.50 ss Op. 14. Konzert No. 2. D . . . 5.— ss Op. 17. Konzert No. 3. A . . . 5.50 ss Op. 19. Introduction et Variations brillantes sur un Thème original. A . . . . . 3.— s Op. 20. 6 Caprices. Heft I, II je 3.50 ss Op. 22. Konzert-Polonaise. E 4.— m Op. 30. Bunte Reihe. 24 Stücke. Band I, II . . . . . je 1.50 m-s Op. 41. Nachklänge. Fortsetzung der „Bunten Reihe“. 15 Stücke. Komplet . . . . . 14.— Heft I—IV . . . . . je 4.— Aus der Ferienzeit. Charakterstücke. m-s Op. 48. Heft I (No. 1—6) . . . 5.— m-s Op. 47. Heft II (No. 7—12) . . 4.50 m-s Op. 48. Heft III (No. 13—18) . . 6.— m-s Op. 49. Heft IV (No. 19—24) . . 4.— s Op. 50. Heft V (No. 25—30) . . 6.50 <b>Davidoff, Ch.</b> m Op. 23. Romance sans Paroles. (Auer) . . . . . 1.50 <b>Dayas, W. H.</b> ss Op. 11. Sonate. D . . . . . 9.— <b>Draeske, F.</b> s Op. 38. Sonate. B . . . . . 7.50 <b>Ernst, H. W.</b> ss Op. 18. Le Carnaval de Venise . 1.— <b>Fuchs, R.</b> s Op. 9. Serenade. (Stocker) . 5.— s Op. 20. Sonate No. 1. Fm . . . 6.— ss Op. 33. Sonate No. 2. D . . . 5.— ss Op. 68. Sonate No. 3. Dm . . . 7.50	<b>Gade, Niels W.</b> s Op. 5. Symphonie No. 1. Cm (Hermann) . . . . . 7.50 m Op. 7. Im Hochland. Schottische Ouverture. (Hermann) . . . 3.— l-m Op. 19. Aquarellen. (Schweinsberg) . . . . . 3.— m Op. 20. Symphonie No. 4. B. (Hermann) . . . . . 6.50 l-m Op. 36. Der Kinder Christabend. (Hofmann) . . . . . 2.— m Op. 39. Michel Angelo. Konzert-Ouverture. (Hermann) . . . 2.50 m Op. 43. Phantasiestücke . . . 4.— <b>Goetz, H.</b> s Op. 22. Konzert in einem Satz. G . . . . . 4.— l Gebet aus der Oper „Francesca“. (Herbert) . . . . . 1.— <b>Gounod, R.</b> s Op. 18. Romantische Suite . . 6.— s Einzelne: s No. 1. Ballade . . . . . 2.— s No. 2. Romanze . . . . . 1.50 s No. 3. Scherzo . . . . . 1.50 s No. 4. Intermezzo . . . . . 1.50 s No. 5. Finale . . . . . 2.— <b>Gouvy, Th.</b> m Schwedischer Tanz aus dem Oktett, Op. 71. (Horn) . . . 2.— <b>Hartmann, J. P. E.</b> m-s Op. 68. Suite. A . . . . . 4.— <b>Hartmann von An der Lan Hochbrunn.</b> m Romanze . . . . . 1.50 <b>Haydn, J.</b> s 4 Adagios. (Banck u. Lauterbach) . . . . . 2.50 <b>Heller, St., et Ernst, H. W.</b> Pensées fugitives. 12 Duos. m-s Band I (No. 1—6) . . . . . 3.— m-s Band II (No. 7—12) . . . . . 3.— <b>Hering, C.</b> l-m Op. 97. Melodien aus Oper und Volkslied etc., instruktiv bearbeitet. Heft I, IV . . . . . je 2.— Heft II, III . . . . . je 1.75 <b>Hetzel, M.</b> m Op. 12. Berceuse . . . . . 1.— <b>Hofmann, R.</b> l Op. 63. 10 Stücke mit vorangehenden kleinen Praeludien. No. 1—10 . . . . . je 1.— m Op. 64. Suite in leichtem, instruktivem Style . . . . . 3.— <b>Hubay, J.</b> ss Op. 83. Scènes de la Csárda. (No. 12. Pizsi tubiczám) . 4.— <b>Hubbard, J. M.</b> s Op. 147. Introduction und Romanze . . . . . 2.— s Op. 150. Romanze . . . . . 1.50 <b>Huber, H.</b> s Op. 112. Sonate. E . . . . . 6.— ss Op. 119. Sonate graziosa. No. 7. G 7.50 <b>Jadassohn, S.</b> s Op. 69. Kavatine . . . . . 1.50 <b>Jensen, A.</b> m Op. 33. Lieder und Tänze. 20 kleine Klavierstücke. (Hüllweck). Heft I M. 350, Heft II . . . 4.50 <b>Joachim, J.</b> ss Op. 1. Andantino und Allegro scherzoso . . . . . 3.50 <b>Klamroth, Ch.</b> s Romanze . . . . . 1.50 <b>Kleinecke, W.</b> l Op. 24. Albumblatt . . . . . 1.50 <b>Klengel, P.</b> l Op. 31 No. 5. Andante patetico . 1.— <b>Kontski, A. de.</b> s Op. 3. La Cascade. Caprice . 2.— s Op. 4. Morceau de Salon en Style de Mazurek . . . . . 2.— ss Op. 6. Le Rêve d'une jeune Châtelaine. Poésie musicale . 2.— s Op. 14. Sentiments de Bonheur. Ballade . . . . . 3.— s Op. 15. Tristesse et Gaîté. Fantaisie-Mazurka . . . . . 3.— Op. 16. 6 Caprices. Etudes artistiques. Liv. I M. 5.—, ss Liv. II . 6.— m-s Op. 18. Mes Reminiscences. Grande Valse de Concert . 4.— ss Op. 21. Hommage à Bellini. Morceau de Concert sur „Les Puritains“ . . . . . 5.— ss Op. 22. Le Rossignol. Paraphrase sur une Mélodie d'Alabiev . . . . . 2.50	<b>Kretschmer, E.</b> m Der Eriksang und Krönungsmarsch aus der Oper „Die Folkunger“ (Hofmann) . . . 1.50 <b>Kreuz, E.</b> s Op. 47. Russische Tänze . . . 4.— s Op. 48. Norwegische Tänze . . 4.— <b>Kücken, Fr.</b> Transkriptionen Kückenscher Lieder. (Hofmann.) l No. 1. Neapolitanisch . . . 1.25 l No. 2. Wo still ein Herz . . . 1.— l No. 3. Du schöne Maid . . . —.75 l No. 4. Gut' Nacht, fahr' wohl . . . . . 1.25 l No. 5. Die Träne . . . . . 1.— l No. 6. Das Sternlein . . . . . 1.— l No. 7. Der kleine Rekrut . . . 1.— l No. 8. Der Himmel hat eine Träne geweint . 1.25 l No. 9. Puppenliedchen . . . 1.25 l No. 10. Der mutige Reitersmann . . . . . —.75 <b>Liszt, Fr.</b> s Marche de Rakoczy. (Rentsch) 1.50 <b>Lotto, I.</b> ss Op. 1. Fantaisie sur l'Hymne nationale russe . . . . . 3.— ss Op. 2. Morceau de Concert . . 3.50 s Op. 8. Fileuse. Romance sans Paroles . . . . . 3.50 <b>Lully, J. B.</b> m Gavotte. Dm. (Kleinmichel) —.75 <b>Martucci, G.</b> Op. 67. 3 Stücke. m No. 1. Andantino con moto . 1.50 m No. 2. Allegretto . . . . . 1.50 m No. 3. Allegro passionato . 1.50 <b>Mikul, C.</b> s Op. 28. Grand Duo. A . . . . 6.— <b>Moffat, A.</b> 12 klassische Stücke nach den Originalausgaben für Violine mit beziffertem Bass bearbeitet und mit Vortragszeichen versehen. m No. 1. Adagio u. Gavotta, von J. E. Galliard . . . . . 1.— m No. 2. Sarabanda, von R. Valentine . . . . . 1.— m No. 3. Corrente, von J. B. Senaillie . . . . . 1.— m No. 4. Adagio, v. G. Pugnanzi . . . . . 1.— m No. 5. Giga, von J. Chr. Schickhard . . . . . 1.— m No. 6. Hornpipe inglese und Air, von W. Defesch . . . . . 1.— m No. 7. Allemanda, von G. Melande . . . . . 1.— m No. 8. Largo romantico, von F. M. Veracini . . . . . 1.— m No. 9. Tambourin, von L. Aubert . . . . . 1.— m No. 10. Amorosa, von Fr. Geminiani . . . . . 1.— m No. 11. Giga, von Fr. Francœur . . . . . 1.— m No. 12. Largo amoroso, von J. A. Birkenstock . . 1.— <b>Molique, B.</b> Op. 36. 6 Melodien. s Heft I, II . . . . . je 2.50 <b>Moscheles, I.</b> s Op. 121. Sonate. F. (David) . 7.50 <b>Müller, H.</b> s Op. 12. Spinnerlied . . . . . 2.— <b>Nachèz, T.</b> ss Op. 22. Rhapsodie suédoise . 4.— ss Op. 25. Rhapsodie hongroise . 4.— <b>Niemann, R.</b> m-s Op. 46. Phantasiestück . . . 1.50 m Op. 47. Romanze . . . . . 1.50 m-s Op. 48. Menuett . . . . . 1.50 <b>Norman, L.</b> m Op. 3. Sonate. F . . . . . 4.50 m Op. 6. 5 Tonbilder . . . . . 4.50 <b>Palaschko, Joh.</b> Op. 28. 5 leichte Stücke innerhalb der 1. Position. l No. 1. Melodie . . . . . 1.— l No. 2. Capriccioso . . . . . 1.50 l No. 3. Orientalischer Tanz . 1.— l No. 4. Serenade . . . . . 1.— l No. 5. Scherzo . . . . . 1.50 Op. 33. Tonbilder. 5 Stücke. m No. 1. Rondo scherzoso . . . 1.50 m No. 2. Souvenir . . . . . 1.50 m No. 3. Tourbillon . . . . . 1.50 m No. 4. Intermezzo . . . . . 1.50 m No. 5. Rokoko . . . . . 1.50	<b>Palaschko, Joh.</b> Op. 38. Melodienreihe. 8 leichte Stücke. (1. Position.) l No. 1. Kanzonetta . . . . . 1.50 l No. 2. Menuett . . . . . 1.50 l No. 3. Erzählung . . . . . 1.50 l No. 4. Gavotte . . . . . 1.50 l No. 5. Reigen . . . . . 1.50 l No. 6. Ständchen . . . . . 1.50 l No. 7. Bauerntanz . . . . . 1.50 l No. 8. Scherzino . . . . . 1.50 <b>Panofka, H.</b> m Op. 20. Ballade. Em . . . 1.25 <b>Pantillon, G.</b> Op. 17. Feuillet d'Album. 2 Morceaux très faciles. l No. 1. Canzonetta . . . . . 1.50 l No. 2. Souvenir de Campagne . . . . . 1.50 m Op. 19. Aquarelle . . . . . 1.50 Op. 21. Pièces lyriques. l No. 1. Prière . . . . . 1.— l No. 2. Menuet . . . . . 1.— l No. 3. Mélodie sans Paroles . . . . . 1.— l No. 4. Madrigal . . . . . 1.— l No. 5. Canzona . . . . . 1.— l No. 6. Chant des Abeilles . 1.— Op. 24. Contes et Récits. 4 petits Morceaux de Salon faciles. l No. 1. Moderato et grazioso . 1.— l No. 2. Tempo di Menuetto . 1.— l No. 3. Allegretto . . . . . 1.— l No. 4. Tempo giusto . . . . . 1.— Op. 31. 3 Madrigaux. Petits Morceaux de Salon (faciles). l No. 1. Souvenir . . . . . 1.— l No. 2. Mélodie . . . . . 1.— l No. 3. Hymne pastoral . . . 1.— Op. 33—35. Teintes slaves. Petites Pièces caractéristiques. Série I, Op. 33. No. 1, 2 je 1.— Série II, Op. 34. No. 1, 2 je 1.— Série III, Op. 35. No. 1, 2 je 1.— Op. 36. Pièces lyriques. l No. 1. Allegretto . . . . . 1.— l No. 2. Chanson villageoise . 1.— l No. 3. Intermède . . . . . 1.— l No. 4. Rondinello . . . . . 1.— l No. 5. Lied . . . . . 1.— l No. 6. Paysage d'automne . 1.— Op. 37, 38. Pensées fugitives. Pièces faciles et instructives. Série I, Op. 37. No. 1, 2 je 1.— Série II, Op. 38. No. 1, 2 je 1.— Op. 42, 43. Mélodies slaves. l No. 1. Piosnka Smeina . . . 1.— l No. 2. Jadwiga . . . . . 1.— l No. 3. Tanzy . . . . . 1.— l No. 4. Elegya . . . . . 1.— l No. 5. Melodya . . . . . 1.— l No. 6. Spiew . . . . . 1.— Op. 44. 4 Chansons. l No. 1. Sérénade . . . . . 1.— l No. 2. Aubade . . . . . 1.— l No. 3. Inesouciante . . . . . 1.— l No. 4. Gaîté . . . . . 1.— Op. 45. Pièces lyriques. l No. 1. Danse rustique . . . 1.— l No. 2. Campagnarde . . . . 1.— <b>Parlow, E.</b> Op. 51. 2 kleine leichte Serenaden. l No. 1. G . . . . . 1.50 l No. 2. F . . . . . 1.50 <b>Petri, H.</b> m-s Op. 1. 6 kleine Stücke. Heft I M. 3.—, Heft II . . . 3.50 s Op. 2 No. 1. Albumblatt . . . 1.50 s No. 2. Barkarole . . . . . 1.50 <b>Porter, C. H.</b> s Op. 1. Sonate. G . . . . . 6.— <b>Raff, J.</b> m Op. 85. 6 Morceaux. Complet 6.50 Séparément: m No. 1. Marcia . . . . . 2.— m No. 2. Pastorale . . . . . 1.50 m No. 3. Cavatina . . . . . 1.50 m No. 4. Scherzino . . . . . 2.— m No. 5. Canzona . . . . . 1.50 m No. 6. Tarantella . . . . . 2.— s Op. 85 No. 3. Kavatine (Singer) 1.50 <b>Reinecke, C.</b> s Op. 122a. 10 leichte Stückchen 4.— s Op. 153. Suite. E . . . . . 4.— l Op. 174a. 10 leichte Stückchen 4.— <b>Reinhold, H.</b> s Op. 24. Sonate. G . . . . . 8.— m-s Op. 31. Serenade No. 2. Cm . 3.— <b>Rheinberger, J.</b> s Op. 105. Sonate No. 2. Em . 6.— <b>Rossi, M.</b> m Op. 2. 2 Morceaux de Salon . 2.— m Op. 3. 2 Morceaux de Salon . 2.— <b>Rückauf, A.</b> s Op. 7. Sonate. Fm . . . . . 6.— <b>Saphir, Ch.</b> m-s Op. 5. Chanson d'Amour . . . 1.50	<b>Sauret, E.</b> ss Op. 32. Rhapsodie russe . . . 3.50 s Op. 57. Introduction et Valse de Concert . . . . . 4.— <b>Schradieck, H.</b> m Perpetuum mobile . . . . . 1.50 <b>Schröder, H.</b> Op. 10. 2 Konzert-Etuden. s No. 1. Die Biene . . . . . 1.50 s No. 2. Mückentanz . . . . . 1.50 <b>Schumacher, P.</b> Op. 28. 4 Sonatinen in steigender Ausdehnung u. Schwierigkeit zu instruktiven, theoretischen und praktischen Zwecken. l No. 1. G . . . . . 1.50 m No. 2. F . . . . . 2.— m No. 3. A . . . . . 2.50 m No. 4. C . . . . . 3.50 m Op. 35. 4 instruktive Bagatellen (kleine Suite) . . . . . 2.— <b>Schumann, R.</b> m Op. 2. Papillons. (Schaab) 3.— Op. 25. Myrthen. Liederkreis. (Hermann.) l Heft I, II, III, IV . . . . . je 3.— m Op. 52. Ouverture, Scherzo und Finale. (Hermann) . . . . . 5.50 Op. 66. Bilder aus Osten. 6 Impromptus. (Hermann.) m Heft I, II . . . . . je 3.— <b>Singer, Edm.</b> ss Op. 9. 3 Caprices . . . . . 3.— Op. 10. 3 Pièces de Salon. s No. 1. Romance . . . . . 1.50 s No. 2. Csárdás . . . . . 2.— s No. 3. Air valaque . . . . . 1.50 s Op. 21. Nocturne . . . . . 2.— ss Op. 24. 3 Caprices . . . . . 4.— ss Op. 24. Rhapsodie hongroise . 3.50 ss Op. 25. Konzertstück über Motive aus „Ernani“ . . . . . 3.50 s Scherzino . . . . . 1.50 ss La Capricciosa. Valse-Caprice 2.50 <b>Sitt, H.</b> Op. 24. 2 Etuden zum Konzertgebrauch. s No. 1. Amoll. No. 2. Dmoll je 2.50 Op. 67. 4 Stücke. s No. 1. Impromptu . . . . . 2.— s No. 2. Kanzonetta . . . . . 1.50 s No. 3. Kavatine . . . . . 2.— s No. 4. Mazurka . . . . . 2.— <b>Steinbruch, H.</b> m Op. 5. No. 1. Elegie . . . . . 1.20 m No. 2. Moto perpetuo . . . 1.20 m Op. 11. No. 1. Impromptu . . 1.20 m No. 2. Barkarole . . . . . 1.20 <b>Strong, T.</b> s Op. 12. Ein Märchen . . . . . 2.50 s Op. 23. Romanze . . . . . 2.— <b>Struss, Fr.</b> s Op. 4. Konzert. Am . . . . . 7.— <b>Tartini, G.</b> ss Le Trille du Diable. Gm (Volkmann) . . . . . 3.— <b>Toms, Ch. J.</b> l-m Op. 20. 6 Morceaux. Livre I M. 2.—, Livre II . . 3.— <b>Vieuxtemps, H.</b> ss Op. 21. Souvenirs de Russie. Fantaisie . . . . . 3.— ss Op. 25. Grand Concerto. A . . 9.— <b>Volkmann, R.</b> m-s Op. 10. Chant du Troubadour. 1.50 m Op. 11. Musikalisches Bilderbuch. (R. Hofmann) . . . . . 3.— m-s Op. 15. Allegretto capriccioso 1.50 <b>Wickenhauser, R.</b> s Op. 13. Sonate. Em . . . . . 7.50 m Op. 15. Variationen über ein Thema von Fr. Schubert . 2.50 <b>Wieniawski, H.</b> ss Op. 7. Capriccio-Valse . . . . 2.— ss Op. 9. Romance sans Paroles et Rondo élégant . . . . . 2.50 ss Op. 11. Le Carnaval russe . . 2.50 ss Op. 12. 2 Mazourkas de Salon . 2.— ss Op. 16. Scherzo-Tarentelle . . 2.50 ss Op. 17. Légende . . . . . 2.— ss Op. 20. Fantaisie brillante sur des Motifs de l'Opéra „Faust“ 5.— <b>Wieniawski, Henri u. Joseph.</b> s Op. 2. Allegro de Sonate . . . 2.50 <b>Winding, A.</b> s Op. 13. 3 Phantasiestücke . . . 5.— <b>Wohlfahrt, H.</b> l Op. 40. 31 Lieder ohne Worte. Anfängern zur Unterhaltung. Heft I, II . . . . . je 2.50 <b>Wolff, G.</b> s Op. 14. Novelletten. Heft I M. 4.—, Heft II . . . 3.50
--	--	--	---	---



W 17412

# Allegro de Sonate.

H. & J. Wieniawski Op. 2.

VIOLON. *Maestoso. Recit.*

*ff* *ad libitum*  
*tout l'archet*

PIANO. *Maestoso.*

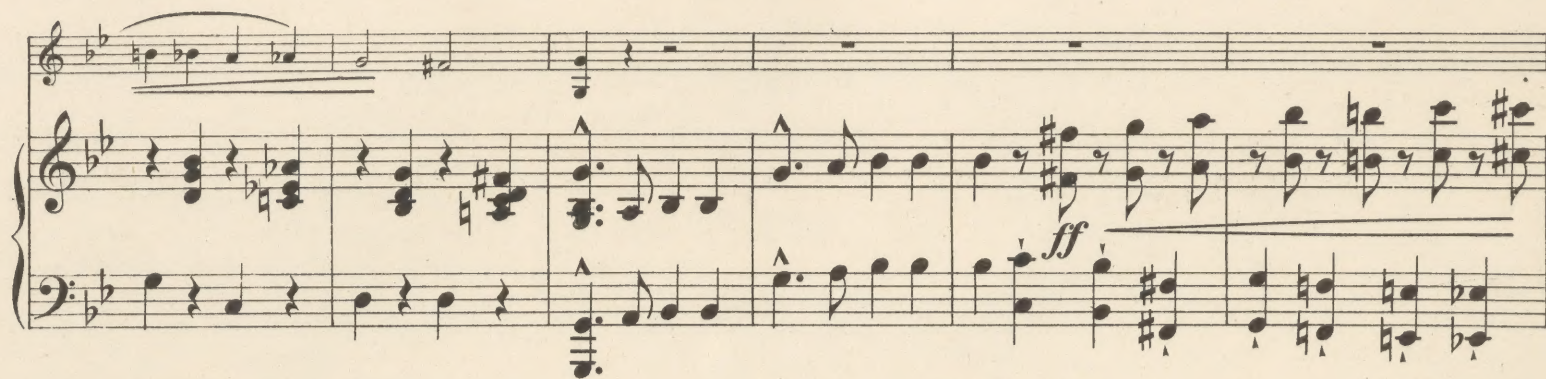
*ff* *rall.* *3<sup>e</sup> Corde* *Recit.* *a tempo* *4<sup>e</sup> Corde* *cresc.* *pp*

*ff* *ff* *ff* *rall.* *Presto.* *Presto.* *fp*

*fp* *fp*



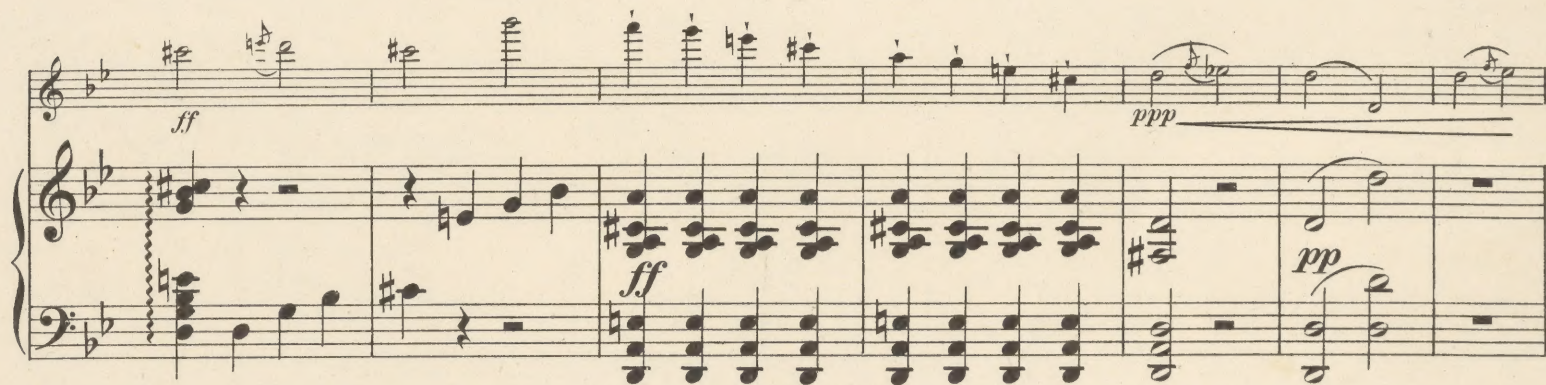




First system of musical notation. The treble staff contains a melodic line with a slur over the first four measures. The piano accompaniment in the grand staff features chords and moving lines. A *ff* (fortissimo) dynamic marking is present in the bass staff towards the end of the system.



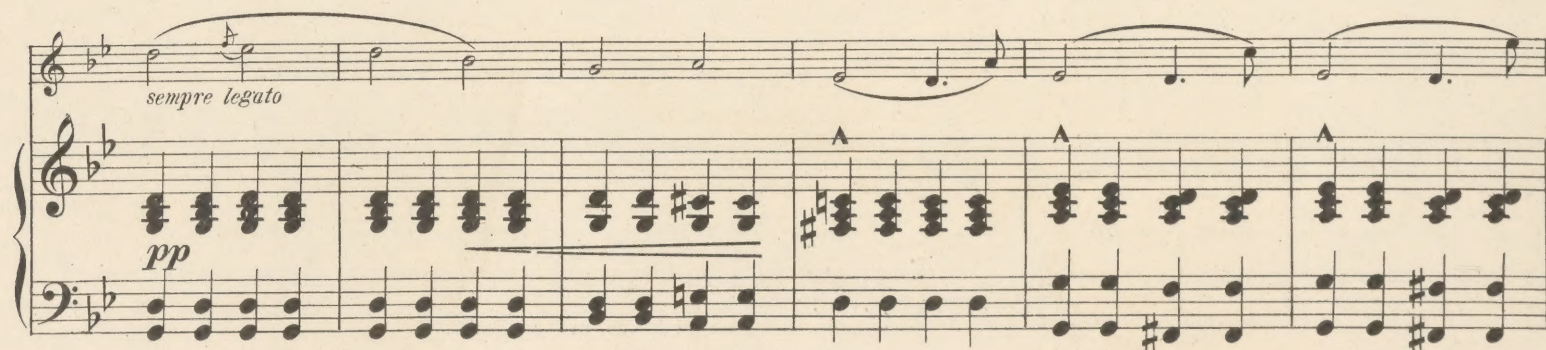
Second system of musical notation. The treble staff begins with a *p* (piano) dynamic marking. The piano accompaniment includes sustained chords in the bass staff and moving lines in the treble and inner staves.



Third system of musical notation. The treble staff starts with a *ff* dynamic marking and ends with a *ppp* (pianississimo) marking. The piano accompaniment features dense chordal textures in the bass staff, with *ff* and *pp* markings.



Fourth system of musical notation. The treble staff includes the instruction *de plus en plus cresc.* (increasingly more and more crescendo) and a *f* (forte) dynamic marking. The piano accompaniment also includes a *cresc.* marking and features dense, sustained chordal textures.

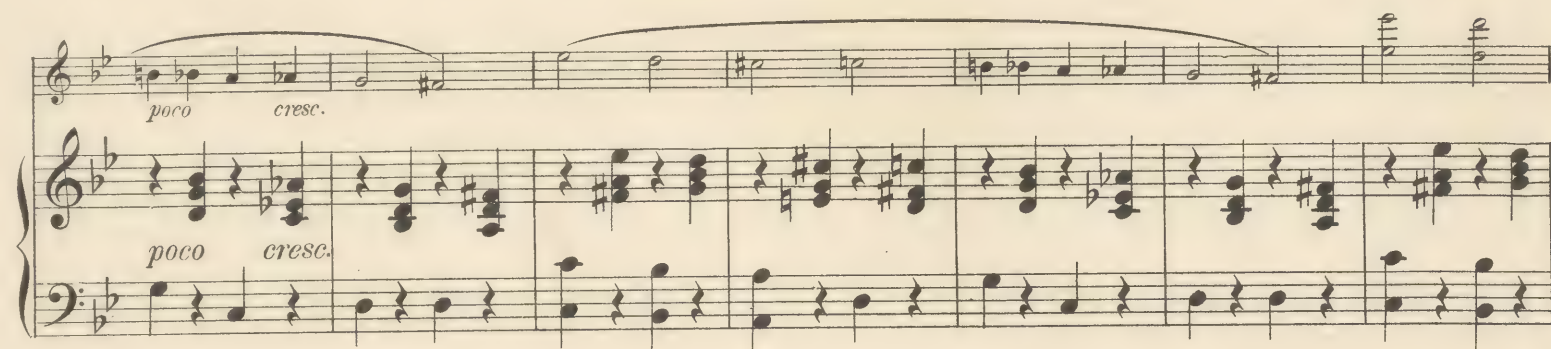


Fifth system of musical notation. The treble staff is marked *sempre legato* (always legato). The piano accompaniment begins with a *pp* (pianissimo) dynamic marking and consists of dense, sustained chords in both staves.





First system of musical notation. The upper staff features a melodic line with a slur and the instruction *sempre legato*. The lower staff contains a piano accompaniment with chords and a dynamic marking of *fp*. The system concludes with the markings *poco a* and *p poco a*.



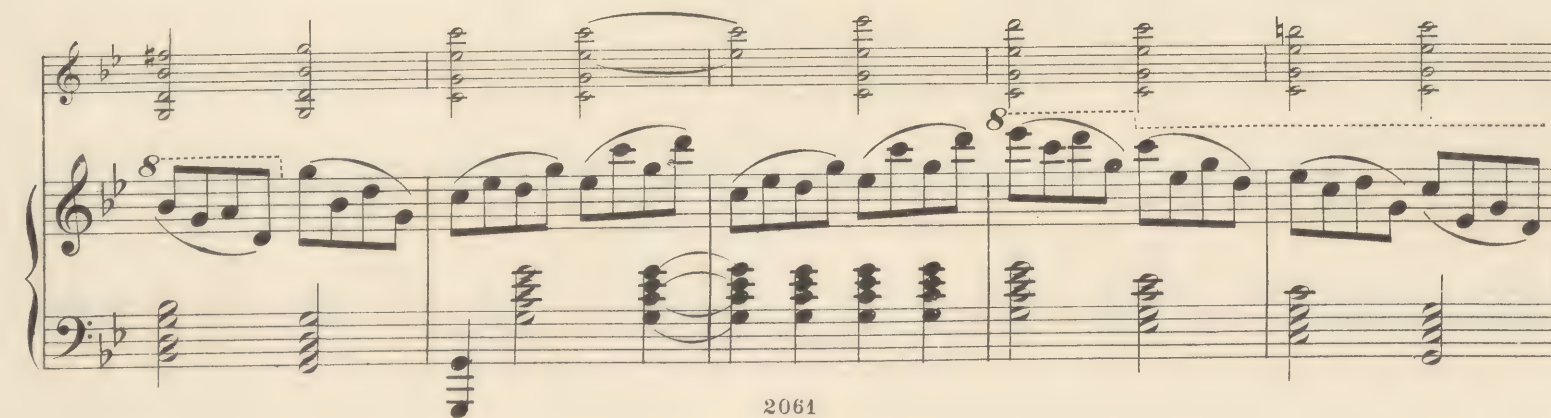
Second system of musical notation. Both the upper and lower staves are marked with *poco cresc.* and feature a series of chords and melodic fragments.



Third system of musical notation. The upper staff begins with the instruction *très largament* and a dynamic marking of *ff*. The lower staff also features a dynamic marking of *ff* and contains more complex chordal textures.



Fourth system of musical notation. The upper staff continues with a melodic line, while the lower staff features a dense, rhythmic accompaniment with many beamed notes.



Fifth system of musical notation. The upper staff shows a melodic line with some rests, and the lower staff continues with the dense, rhythmic accompaniment.



This page of musical notation consists of six systems, each with a treble and bass staff. The key signature is B-flat major (two flats). The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system shows a treble staff with a single note and a bass staff with a series of chords. The second system features a treble staff with a melodic line and a bass staff with chords. The third system includes a treble staff with a melodic line and a bass staff with chords, with the marking "a tempo" above the treble staff. The fourth system features a treble staff with a melodic line and a bass staff with chords, with the marking "agitato un poco riten." above the treble staff. The fifth system features a treble staff with a melodic line and a bass staff with chords, with the marking "f" below the bass staff. The sixth system features a treble staff with a melodic line and a bass staff with chords, with the marking "riten." below the bass staff. The page number "2061" is printed at the bottom center.

*riten.*

*a tempo*

*agitato un poco riten.*

*a tempo*

*f*

*riten.*



First system of musical notation, measures 1-4. The right hand plays a melody with a crescendo. The left hand plays a bass line with a crescendo. Dynamics: *p*, *cresc.*

Second system of musical notation, measures 5-8. The right hand plays a melody with a crescendo. The left hand plays a bass line with a crescendo. Dynamics: *f*, *cresc.*, *martellato*

Third system of musical notation, measures 9-12. The right hand plays a melody with a crescendo. The left hand plays a bass line with a crescendo. Dynamics: *ff*, *p*

Fourth system of musical notation, measures 13-16. The right hand plays a melody with a crescendo. The left hand plays a bass line with a crescendo. Dynamics: *poco rall.*, *a tempo*, *sempre p*

Fifth system of musical notation, measures 17-20. The right hand plays a melody with a crescendo. The left hand plays a bass line with a crescendo. Dynamics: *appass.*, *sf*





First system of musical notation. It consists of three staves. The top staff is a single melodic line with a key signature of two flats and a common time signature. The middle and bottom staves are a grand staff (treble and bass clef). The middle staff has a key signature of two flats and a common time signature, and it contains a series of eighth notes. The bottom staff has a key signature of two flats and a common time signature, and it contains a series of eighth notes. A dynamic marking of *f* (forte) is present in the middle staff.



Second system of musical notation. It consists of three staves. The top staff is a single melodic line with a key signature of two flats and a common time signature. The middle and bottom staves are a grand staff (treble and bass clef). The middle staff has a key signature of two flats and a common time signature, and it contains a series of eighth notes. The bottom staff has a key signature of two flats and a common time signature, and it contains a series of eighth notes. A dynamic marking of *f* (forte) is present in the middle staff. The word *molto riten.* (molto ritenuto) is written above the middle staff.



Third system of musical notation. It consists of three staves. The top staff is a single melodic line with a key signature of two flats and a common time signature. The middle and bottom staves are a grand staff (treble and bass clef). The middle staff has a key signature of two flats and a common time signature, and it contains a series of eighth notes. The bottom staff has a key signature of two flats and a common time signature, and it contains a series of eighth notes.



Fourth system of musical notation. It consists of three staves. The top staff is a single melodic line with a key signature of two flats and a common time signature. The middle and bottom staves are a grand staff (treble and bass clef). The middle staff has a key signature of two flats and a common time signature, and it contains a series of eighth notes. The bottom staff has a key signature of two flats and a common time signature, and it contains a series of eighth notes. A dynamic marking of *p* (piano) is present in the middle staff. The word *a tempo* is written above the middle staff. The word *sempre legato* is written above the middle staff.




Fifth system of musical notation. It consists of three staves. The top staff is a single melodic line with a key signature of two flats and a common time signature. The middle and bottom staves are a grand staff (treble and bass clef). The middle staff has a key signature of two flats and a common time signature, and it contains a series of eighth notes. The bottom staff has a key signature of two flats and a common time signature, and it contains a series of eighth notes. A dynamic marking of *f* (forte) is present in the middle staff. A dynamic marking of *p* (piano) is present in the bottom staff.





First system of musical notation. The top staff has a treble clef and a key signature of two flats. The middle and bottom staves are part of a grand staff. The middle staff begins with the instruction *tres rythme*. The bottom staff begins with a forte *f* dynamic. The system concludes with a trill *tr* in the top staff.



Second system of musical notation, continuing the grand staff from the first system. It features complex rhythmic patterns and chordal textures in the middle and bottom staves.



Third system of musical notation. The middle staff contains melodic lines with slurs and accents, marked with *sf* (sforzando). The bottom staff provides harmonic support with chords and bass lines.



Fourth system of musical notation. The middle staff continues with melodic development and *sf* markings. The bottom staff features more complex chordal structures and bass movement.



Fifth system of musical notation. The middle staff concludes with a *ff* (fortissimo) dynamic and the instruction *largament* (largely). The bottom staff continues with harmonic accompaniment.



*tutta forza*

*a la position*

*p*

*f*

*sempre f*

*Red.*

\*

*rall.*

*rall.*

*a tempo*

*a tempo*

*fp*



*sempre legato*

*ff*

*p*

*ff*

*risoluto*

*ff*

*risoluto*

*4a Corda*



First system of the musical score. The upper staff contains a melodic line with triplets and a final measure marked *ff*. The lower staff begins with a rest, followed by a piano (*p*) introduction marked *ped.* and a crescendo (*cresc.*) section. The system concludes with a *ped.* marking and an asterisk.

Second system of the musical score. The upper staff features a melodic line with a *4<sup>e</sup> Corde* marking and a *largement* instruction. The lower staff starts with a forte (*f*) section, followed by a piano (*p*) section. The system ends with a *ped.* marking and an asterisk.

Third system of the musical score. The upper staff contains a melodic line with a *3<sup>e</sup> Corde* marking. The lower staff features a series of arpeggiated chords. The system concludes with a *ped.* marking and an asterisk.

Fourth system of the musical score. The upper staff contains a melodic line. The lower staff features a series of arpeggiated chords. The system concludes with a *ped.* marking and an asterisk.

Fifth system of the musical score. The upper staff contains a melodic line. The lower staff features a series of arpeggiated chords. The system concludes with a *ped.* marking and an asterisk.



*f*

*rall.*

*p morendo a tempo*

*pp*

*pp*

*molto rallent.*

*molto rallent.*







*Prestissimo.*

*ff* *ff* *pp* *Prestissimo.* *pp* *fff* *fff*

*cresc.*

*f* *cresc.* *ff* *fp*

*f agitato* *ff*

*fff*



Biblioteka  
Główna  
UMK Toruń

Zbiory Muzyczne

IV

17412/A



